

THE UNIVERSITY OF ALBERTA
MFA FINAL VISUAL PRESENTATION

by

CHRISTINE EVA WALLEWEIN

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH
IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF FINE ARTS

IN

SCULPTURE
DEPARTMENT OF ART AND DESIGN

EDMONTON, ALBERTA

WINTER 1998




THE UNIVERSITY OF ALBERTA
FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research, for acceptance, a thesis entitled:

Final Visual Presentation

submitted by CHRISTINE EVA WALLEWEIN in partial fulfilment of the requirements for the degree of Master of Fine Art.



Digitized by the Internet Archive
in 2024 with funding from
University of Alberta Library

<https://archive.org/details/Wallewein1998>

The University of Alberta

RELEASE FORM

NAME OF AUTHOR CHRISTINE EVA WALLEWEIN TITLE OF
THESIS FINAL VISUAL PRESENTATION DEGREE FOR
WHICH THESIS WAS GRANTED MASTER OF FINE ARTS
YEAR THIS DEGREE WAS GRANTED 1998

Permission is hereby granted to THE UNIVERSITY OF
ALBERTA LIBRARY to reproduce single copies of this thesis,
and to lend or sell such copies for private, scholarly, or scientific
research purposes only.

The author reserves other publication rights, and neither the thesis
nor extensive extracts from it may be printed or otherwise
reproduced without the author's written permission.

DEPARTMENT OF ART AND DESIGN

GRADUATE STUDIES

UNIVERSITY OF ALBERTA

I hereby release the following works for incorporation into the University Collections,
University of Alberta, as part of the Master of Fine Arts Thesis Collection:

TITLE	DATE	MEDIUM	SIZE
Dress	1997	Ciment Fondu Cloth/Acrylic Paint	52"x24"x12"



MIXED BLESSINGS

Christine Wallewein
MFA Sculpture

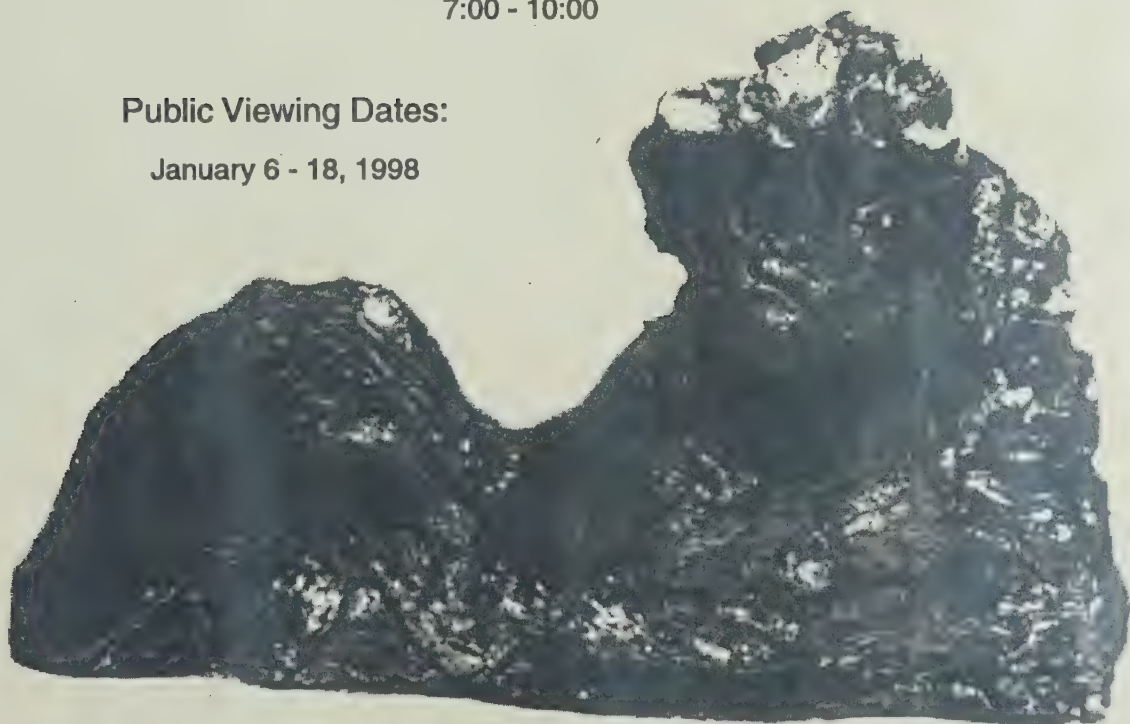
Opening Reception:

Thursday, January 8, 1998

7:00 - 10:00

Public Viewing Dates:

January 6 - 18, 1998



THIS EXHIBITION IS THE FINAL VISUAL PRESENTATION FOR
THE DEGREE OF MASTER OF FINE ARTS IN SCULPTURE

1-1 Fine Arts Building
University of Alberta
112 Street & 89 Avenue
Edmonton, Canada
T6G 2C9
(403) 492 - 2081



The Alberta
Foundation
for the Arts

Alberta
COMMUNITY DEVELOPMENT

COMMITTED TO THE DEVELOPMENT OF CULTURE AND THE ARTS

Artist Statement

Aesthetics comes from a Greek word which means sensory knowing - a knowledge of the senses. This knowledge is one of experience, of living, of perceptions and sensations. Our bodies are the locus for this knowledge. It is because we empathize with the human form that its' image has been a significant cultural sign throughout our history. Through object and image, the experience of the human body is transformed into 'the figure', where sensate experience and 'knowing' is explored.

In our search for knowledge and meaning, there is creation and destruction. The concept of god(s) has frequently been explanation for the rhymes and riddles of our universe. It is my belief that our humanity is related to our godliness. We can have creative or ruinous abilities and should acknowledge whether we are being lead by our strengths or our weaknesses.

University of Alberta

Department of Art and Design

gallery

Fine Arts Building

Gallery Hours:
Tuesday to Friday: 10am to 5pm
Sunday: 2pm to 5pm
Closed on Monday, Saturday,
& statutory holidays

Group Exhibitions :

April 1997	- Fringe Gallery, Edmonton, Alberta.
February 1997	- Fringe Gallery, Edmonton, Alberta.
April 1996	- Fringe Gallery, Edmonton, Alberta.
February 1996	- Fringe Gallery, Edmonton, Alberta.
April/May 1995	- Fringe Gallery, Edmonton, Alberta.
February 1995	- Fringe Gallery, Edmonton, Alberta.
June 1994	- The Works, Edmonton, Alberta.
December 1994	- Latitude 53 Gallery, Edmonton, Alberta.
July 1993	- Oppershauser Gallery, Stony Plain, Alberta.
February 1993	- Oppershauser Gallery, Stony Plain, Alberta.
May 1992	- Edmonton Art Gallery, Edmonton.
October 1991	- Visions Gallery, Edmonton.
August 1991	- Edmonton Art Gallery, Edmonton.
April 1991	- Edmonton Art Gallery, Edmonton.
December 1990	- Bowman Arts Centre, Lethbridge.
December 1989	- Visions Gallery, Edmonton.
	- Latitude 53 Gallery, Edmonton.
	- Front Gallery, Edmonton.
December 1988	- Front Gallery, Edmonton.
December 1987	- Front Gallery, Edmonton.

Collections :

March 1995	- Alberta Foundation For the Arts, Edmonton.
March 1992	- Misericordia Hospital, Edmonton.
September 1991	- Alberta Art Foundation, Edmonton.
December 1990	- AGT Ltd., Edmonton.
April 1987	- University of Alberta: Department of Visual Arts (Printmaking Division), Edmonton.

Works are also found in private collections across Canada, in Germany and Iceland.

Acknowledgements:

Over the past two and 1 2 years I have learned alot (Neil said so first) - ideas and ideals are only building blocks for the actual. I would like to extend my appreciation to the following people for their assistance:

I would like to thank Neil Fiertel, my advisor - always concerned with my well-being, he gave me room to work and room to play - knowing that I needed both.

To my committee members Professors' Colleen Skidmore, John Freeman, and Doug Barbour have been ever approachable - which is a true blessing when putting your 'art' in your mouth.

Barbara Maywood I am sure is appreciated by everyone for her friendliness and help about all kinds of things. I certainly do.

John McGie, a special thanks for keeping an eye out for me at the studio and enjoying my zaniness. You helped make it a beautiful thing.

My friend Ron Ferris has been both moral support and inspiration. Thank you for all your zing!

My family has missed me and known just when to drop a line. They have always supported my endeavors - I do have fairy Godpersons!

My friends, co-workers, and employers at the Paint Spot have also been patient with my absence - My apologies of turning further into a real artist (you know what they say about them). Will I ever recover?



"Dress" - colour photo enlargement





"Dressed in White" - colour photo enlargement



"Shard of Peace" An-Do



"Together" - colour photo enlargement





"Monkey" - colour photo enlargement.

MIXED BLESSINGS - List of Slides

Christine E. Wallewein

'We Meet' Series:

1. *Introduction (Neighbours)* - 37" x 22" x 11" (male figure), 36" x 17" x 14" (female figure).
Fired clay, cement, clothing, acrylics, metal leaf, 1997.
2. *4AM (Good Morning)* - 22" x 37" x 22" (space occupied by both figures).
Fired clay, acrylics, metal leaf, 1997.
3. *Shared Space* - 28" x 40" x 14".
Fired clay, acrylics, metal leaf, 1997.
4. *Spat* - 44" x 21" x 10".
Fired clay, acrylics, metal leaf, 1997.
5. *Attached* - 36" x 27" x 12".
Fired clay, acrylics, metal leaf, 1997.
6. *Monkey* - 30" x 34" x 22".
Fired clay, acrylics, metal leaf, 1997.
7. *Together* - 39" x 31" x 12".
Fired clay, acrylics, metal leaf, 1997.
8. *Separating* - 30" x 20" x 10" (male figure), 28" x 17" x 9" (female figure).
Fired clay, acrylics, metal leaf, 1997.
-
9. *Open 9 to 4* - 19" x 24" x 11".
Fired clay, acrylics, metal leaf, 1997.
10. *Single Beauty* - 33" x 32" x 13".
Fired clay, acrylics, metal leaf, 1997.
11. *Single Pair* - 25" x 21" x 9" (male figure), 23" x 18" x 11" (female figure).
Fired clay, acrylics, glass bead, 1997.
12. *Still* - 61" x 12" x 14".
Ciment fondu, clothing, metal supports, concrete base, acrylics, 1997.

13. *Jessie's Gifts* - 52" x 21" x 11" (group measurement).
Ciment fondu, clothing, acrylics, metal leaf, rebar, wood base, natural log with bird holes, 1996-98.
14. *Family Sweater* - 48" x 48" x 10".
White cement, clothing, acrylics, particleboard, plastic, wood moulding, 1997.
15. *Two Close Fronts* - 48" x 30".
Paperclay, acrylics, particleboard, wire, wood moulding, 1998.
16. *Torch (Previously Burned)* - 58" x 10" x 7".
Metal mesh, metal leaf, rebar, wood blocks, cement, steel wool, acrylics, glitter, 1998.
17. *Grip* - 81" x 19" x 10".
Cast cement, fibreglass, wire mesh, glass bead, acrylics, wood base, 1997.
18. *Champ* - 66" x 16" x 12".
Concrete base, metal mesh, rebar, steel wool, acrylics, copper slag, branch (wood), 1997.
19. *Poke* - 82" x 27" x 21".
Natural tree, wood base, clothing, ciment fondu, acrylics, metal leaf, wire mesh, rebar, 1997.
20. *Dressed In White* - 88" x 35" x 15".
Clothing, acrylics, fibreglass, steel wool, wire mesh, rebar, wood base, glitter, 1998.
21. *Dress* - 52" x 24" x 12".
Ciment fondu, clothing, acrylics, metal mesh, steel wool, glass bead, copper slag, 1997. (This peice has been retained to become part of the University's Permanent Collection.)



Sarah Ciurysek

MFA sculpture student Christine Wallewein's exhibit *Mixed Blessings* opens today at the University of Alberta's Fine Arts Gallery. Shown here is "Single Pair," composed of fired clay and acrylics. The exhibit will show until January 18. Tonight, from 7 to 10 pm., there will be an opening reception at the gallery.



By NORA ABERCROMBIE

A relentlessly stylish person from the A Channel accosted my children outside the Edmonton Art Gallery on Sunday, demanding to know if they learned anything from *Head and Shoulders, Knees and Toes*. My six-year-old son wriggled and shrugged but his sister, a poised eight-year-old, informed her assailant that, yes, she had indeed learned something.

"What did you learn?" asked the A Channel person.

"I learned about body parts," announced my daughter to the camera.

I doubled over laughing. A good thing, too, as an hour wading through throngs of thigh-high humanity had bestowed an impressive headache upon me and I needed the sudden oxygen rush afforded by a good chuckle. *Head and Shoulders, Knees and Toes* was yet another of the EAG's efforts to open its doors to the community. This time, the point was to get kids to identify bits of bodies in artwork, figure out the

different ways they can be used or rendered, then try rendering body bits themselves. Families were, upon entering, encouraged to partake in a "scavenger hunt" for heads, hands, veins and skeletons—and other body parts found in artwork. The task involved affixing neon sticky dots to a neon-colored questionnaire. I was nearly blind by the end of it.

But I was impressed, too. Given a reason to look, kids do. And given a reason to look, so do their parents. I suspect that parents benefit as much from these brief encounters with art as the kids do. One question involved identifying an "unexpected" bit of **Marc Hutchison** in his self-portrait.

"His bum," offered my son.

"Nope, I think it's supposed to be veins and bones," I said.

"Well, I didn't expect to see his bum," he retorted. "So why isn't that on the list?"

Good question. But my headache emerged not through looking at art but as a result of the clay sculpture area. Tables wrapped in brightly-colored vinyl attracted hordes of wee tykes who couldn't wait to get their chubby, dear little hands on globs of clay. (It is astonishing, when you think of it. Small children running in packs, clay and countless pieces of fine art all in the same building. Security staff deserve a medal).

And so do the live models, especially the very patient wom-

an with the fruit on her head. Bless you, madam. I did not catch your name but your good humor infected many beleaguered parents who might otherwise have succumbed to despair. The very delicious gingerbread men helped.

× × ×

Christine Wallewein's MFA exhibition at **FAB Gallery** was... pretty. They reminded me a bit of **Aganetha Dyck's** series, *The Library: Inner/Outer*, which features handbags and other personal artifacts dipped in beeswax and otherwise decorated. Wallewein's sculptures are just as deliciously goopy—and sometimes more so—but I yearned for more ideas. And less color.

Lots of people are making drippy, goopy sculptures these days. I like it.

× × ×

What I don't like, and certainly do not understand, is why **Visual Arts Alberta Association** has moved to Medicine Hat. VAAA is the only provincial arts' service organization (PASO) that represents the interests and concerns of the Alberta visual art community. Apparently this is best accomplished from Medicine Hat? Yet we can't be surprised. Years after the amalgamation of the original four PASOs, VAAA finally begins the process of membership recruitment. No wonder the provincial government doesn't trust the arts community. **V**

Mixed Blessings

Christine Wallewein
MFA Sculpture

Public Viewing Dates:

January 6 - 18, 1998

Jan 06/98
Jan. 6th/98

11

06 Jan/98

Jan. 7 '98
Jan 8 '98

Jan 7, '98

Jan. 7, 1798

Jan 7

Jan 7 '98

7. Jan/98

Dear mourning pieces. Very
pressure about mine
the pieces.
Congratulations, Christine! You
are very talented & have done
some wonderful work.

VERY BEAUTIFUL PIECES. GOOD JOB!
VERY SWIFT. Smart couple
of painting, drawing, sculpture
I read wonderful news &
I hope! wonderful center.

ARRESTING SHEED —
A SHARPLE BEAUTY
Splendid, Exciting, Beautiful

richy colours,
each piece has its own character.

I enjoyed this exhibit
very much. Thank you
for all the work you
did without ever at 40
years.

sent shivers through me, made my stomach turn
everyday. to me you work beautiful and the
little things which really are the
prettiest which would be very capital
observation. I love seeing the fine individuality
the artists' hand. It's very unique.

ming)

uff.

area

11

Jan 8 / 98

Jan 8 / 98

Jan 8 / 98

Jan. 8 / 98

Jan 8 / 98

Jan 8

Jan. 8 / 98

Jan. 8 / 98

Jan 8 98

Excellent!!! Great!!
Congratulations!!!
Well done.
Congrats! Amazing work
Thanks Chris!
beautiful shapely figures
nice colors!!
Emerging integration of media
Beautiful -
Congrats! Beautiful!
Cue! a
it'll do

11/11

Jan 1998

✓

Jan 1/98

Jan 8/98

Jan 8/98

Jan 8/98

Jan 8/98

Jan 8/98

Jan 8, 1998

Jan 8, 1998

Jan 8/98

spat, attached, 4 AM (good morning)
dress: all among my FAVORITES
wonderful wonderful stuff.
congratulations Chris & Artie:

Sam

Open 2-4 "Most Appealing"
spat w/lost Appetizing.

Congratulations Christine.

Great Show

Very expressive and
colorful "moving"
Congratulations, Master!

Jan 8/98

Texture & Color are two of ~~the~~ my
most favorite things
I've been in the place "Poka" is.
I was ~~happy~~ to see I was not the
only one. Very exotic
& different.

Jan 8/98

preparation

11

1

back 11

171

THE EXTRACT
s - Congress!

1111

JAMES

JAN 8 '98

u

1

u

feeling beautiful. Congress!

Wonderful work.

Yoko just Christine!

most creative!

understand sculpture
a thousand variations.

Impressed (:) I love how
you did your colors.

- the backs are amazing -
most interesting + well done!
what is the copper piece on the top
of the one white piece upstairs??

Just Don - I can't wait!

Great colour sense. Dress is my favorite.
I'm really impressed, chic! It looks great

Thank you!

Congratulations - Wonderful!

Jan 8th / 1988

Jan. 8-28
01/8/98

human... I like it!
Rejoice, Chris!

Irreversible!

Magnificent,

Wonderful - the we need
to my soul. G!!

Wow! I'll be back..

Conquering as if God!
Beating the odds and
the universe and
lifetime to forget all
WHAT A TALENT!

AND NO IDEA THE EXTENT

Mighty fine, Chris - Conquers!

nic backs!

James

Jan 8

Jan 8 '98

JANUARY 8 1998

January 8, 98

Jan 9 198

Jan 9/98

Jan 09/98

Jan 11/98

Jan 11

Jan 13 98

Jan 13 98

Jan. 14 98

The back views are quite exquisite
Wow. Quite the variety of sculpture
+ what an imagination. PEARL!!!
Found the metal leaf to be unusual.

They are lost alive! Amazing
fantastic colours!!

Longrats, Christine! You're very talented!
OUTSTANDING! - FORM / COLOR / USE OF
MATERIALS & SPACE. REAR OF MOUNTED - about
1/2 cm away from the quality of the work.

COLOR ENHANCES FORMLINE & FRONT DIVISION.
BRAVE AND GRUISING.

These are nicely sculpted

WHAT A COLLECTION! YOUR WORK IS
AND MOVES THE SOUL. THEY FAVORITE.
THE "WILDE" SERIES IS MY FAVORITE.

I am intrigued by the use of iridescence in
colour, it yet I love the more subtle 'still'
sculpture, finally!

Start with 1/2 form when can define
not so definition there!

Jan 14/98

Jan 14/98

Jan 14

Jan. 14

Jan

Jan 14

Jan 14

Jan

Jan 15

Jan. 15

11

✓

✓

Congrats!

10/98

10/98

10/98

10/98

10/98

10/98

10/98

10/98

10/98

10/98

10/98

10/98

10/98

Jan 15, '98

Jan 16/98

Jan 16, '98

"

Jan 16 1998

"

Jan 15/98

muddy, scattered beauties ^{the most}

Wheat Seed Chutney

Lucy, H & Richard, D

Hi Christine - I don't know who you are, but this is cool stuff. I like it!

really weird rocks

very rich

great

breath taking & growing up of some fine

Chutney

Collaborative and picnicatic

than you so much - such a good & strong & moving collection of work - congratulations

Chutney red & green

Chutney

DATE

"We ~~met~~"... tingles, sooths, surreal
and funny. Thanks!

Wonderful explanation of transition.

University of Alberta Library



0 1620 2665878 9

C9639